

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

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Questionable Trends

Some Remarks on the Subject 'Book Reviews'

Wolfgang Maassen



Editor's Note: Wolfgang Maassen's discussion comes to us via *The Philatelic Journalist* of the *Association Internationale des Journalistes Philateliques*.

Without treating the subject of critical book reviews from a literary or historical point of view – we might go into this some other time – at least one thing can be learned when one compares the philatelic magazines of a century ago with those that are published in our days: in the early days reviews of philatelic publications were much more critical than nowadays. To a certain degree they were subjectively coloured, but in many cases also professionally substantiated. Many a critic profiled himself thanks to his reviews, using his own experience and professionalism as a frame of reference, putting his finger on everything lacking or faulty. Often books that only just had seen the light were burned down mercilessly.

How different things are today. Nowadays, critics seem to pursue a feeling of 'harmonic well-being' or to be looking for a puppies and kittens solution. In other words: positive considerations and reviews, sometimes culminating in praise or even a direct and positive advice to buy the reviewed publication.

Transformation of the market

Over the years, the philatelic market – publishers as well as readers – has been reduced considerably. It is smaller than ever, and the downward trend seems irreversible. This has led to forms of dependence that ought not to be found in journalism. Anyone who criticizes a book publicly and firmly may feel lucky if he

escapes a reproach that labels him as a wiseacre, a runner-down or even as a philatelic varmint.

These days, professional publishers active in the world of philately consider journalists and critics more and more as mediators, as an instrument for their own interests. They expect, in short, positive reviews, especially in the magazines of the official philatelic organisations. In many cases they don't recoil from exerting pressure to effectuate such positive reviews. Sometimes they try to reach this goal by threatening to withdraw their advertisements from a publication.

One hundred years ago independent authors who published books were mostly experts or connoisseurs. When they published a new book or handbook the result could be qualified as 'state of the art', showing excellent typography, design and print quality. The critics of that time were also very knowledgeable; they were perfectly capable to achieve a balanced, critical opinion. Since then, all this has changed drastically. The number of philatelic collecting areas has risen considerably; new fields and disciplines have emerged. Nowadays, there is no critic or reviewer that has the expertise to judge everything that is published. In most cases the only thing he or she can do is to describe as well as possible how a publication is structured and then conclude with a concise verdict.

In recent decades the number of self-publishing authors – mostly modest publicists that are active in study groups and specialized organisations – has soared. At the same time, the degree of specialization has become so prevalent that no reviewer or critic will be able to maintain the same pace. Mostly, he or she can only give his or her opinion about the set-up of the publication, the (in)comprehensibility of the language

Reviews continued on Page 4



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David Crotty From the Editor

The Beginner

I think John Hotchner has a very important point to make in his message this issue. How do we help the beginner? The Writer's Unit is sending complementary issues of *TPC* to members of the Young Philatelic Leaders Fellowship who were introduced to us at Stampshow 2015 this summer. Several of them are planning to work in the writer's track but all of them will want to learn to write effectively for their philatelic field. We hope to hear from these people during the year, and definitely in the future as their carriers develop.

Book Reviews

Wolfgang Maassen made a number of important points in his recent editorial in *The Philatelic Journalist* of the *Association Internationale des Journalistes Philateliques*. His points were important enough that I felt it quite justified to provide his thoughts in *TPC* as well.

Book reviews have been an important part of *TPC*'s history. The list of book reviews is on the WU30 webpage and the last time I checked if a web user searches for a book title one of the hits will be that list on our webpage.

I feel certain that during my short tenure at *TPC* we have not seen examples of the problems that he mentions. The reviewers have almost all been people that we know are well versed in their fields. However, Mr. Maassen has been on the job quite long enough to have seen these.

I do not find it useful to see a book torn apart. If the book is really bad, we should just not have the review at all. However, we have seen notes in our reviews that point to a weakness. These the author can fix in the next edition.

I would like to see letters from readers if they find that a reviewed book lacks something. Of course, we also want to hear from readers who found a particular book we reviewed to be very helpful.

Dave



Lloyd de Vries *President's Message*

"Everybody needs an editor."

I hear that in my job most often from other editors, or writers who also work as editors. Yet even in the mainstream media, copy editors are disappearing.

At ABC News (my current employer), the broadcast producers or senior producers look over what has been written, with varying degrees of attention and success (and varying agendas). It is obvious the sports reporters for my local newspaper put their stories and columns right on the Web without an editor intermediary. Even books that I read are often filled with mistakes. I found out years ago that the authors are the final step of copy editing, and some pay more attention than others.

It is always good to have a second pair of eyes go over what you've written. The editor (whether given that title or not) will see mistakes that the writer does not. The writer knows what he or she intended to say and "sees" it, whether it is there or not.

I try to wait a day or two before sending off an article, because that gives me a fresh approach. I used to ask a non-philatelist radio colleague (or former colleague now) to review my radio feature scripts, to make sure I hadn't used any jargon that would be incomprehensible to the non-collecting listener.

However, editors' output is hard to see. Readers only notice it in the event of a failure.

Years ago, long-time First Days editor Sol Koved told me about an author who received the American First Day Cover Society's annual writing award, and never once acknowledged that Sol had rewritten the article extensively, translating it from gibberish into English.

So when bean-counters are looking for editorial jobs to cut - and practically all media these days are part of conglomerates that are most concerned with the bottom line - the easiest ones to cut are the copy editors. After all, who will notice?

Many of us in the Writers Unit both write and edit. Some philatelic publications are almost entirely the creation of a single person. Who checks the copy before publication then?

Thirty years ago, I left one philatelic newspaper because I perceived the new editor wouldn't provide me with any oversight. At my next stop, an assistant editor told me, "Oh, we never look at your copy. It's always so good it doesn't need editing," and I practically shouted at her to please edit my columns. Linn's copy editors have several times saved me from myself, one time even "spiking" a column with "You can't write that! What were you thinking?"

A good copy editor can make changes so subtle even the author doesn't notice them, but is willing to make much bigger edits when necessary.

Sure, I've been known to rail against changes an editor made to my deathless prose. (Just minutes ago, in fact.) But I'd rather have an editor than write without one.

Editor's Note: Every Editor needs a proofreader, too, maybe two.

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The Forgotten Audience



John Hotchner

Having judged a number of philatelic literature competitions in the last couple of years, one impression I have taken away is that editors are

so intent upon providing advanced philatelic content to members of specialized societies that it is too easy to forget the beginner. And in "beginner" I include those who have an interest in the specialty area, but have not yet taken the plunge - either to study anything in depth, or to join the society. We simply can't assume that everyone knows the basics.

Now, let's posit that one major reason for publication of the society journal is its use as a recruiting tool; as indeed it is the major benefit of membership for most members. If in this role it scares away potential members with depth and complexity, the journal may be serving current members well, but it will be serving - to be blunt - a dying society.

Every society, and every specialty needs new blood. And one way to satisfy both needs is to include a column

in every issue that is titled with some form of "For the Beginner" in which definitions are explained, likely general questions are answered (Is there a problem with forgeries in this specialty? What are the best references in the area? How did the society get to where it is today? How do members use the society's services and why should they bother? Who is doing research on what areas, and how can a newcomer participate? What areas of general interest remain to be explored? How does condition affect pricing?, etc., etc., etc.)

Please notice that the object is not just to educate, but also to invite the newcomer in to contribute and get involved. This is how new members become active members, and ultimately the society's new leaders.

If you would like to see a wonderful set of articles that does this to a "T", I would offer the continuing column "For Beginning Members" by Don Thjossem, in each issue of the *USCS Log* of the Universal Ship Cancellation Society. If you don't regularly see it, I can send you three such articles as examples in return for a stamped self-addressed envelope. Please send it to me at PO Box 1125, Falls Church, VA 22041-0125.



used, the graphic design and the way it has been technically produced. But by confining themselves in this way critics will generate the annoyance of those expecting a comprehensive, scientific treatise of the reviewed publication. To prevent this, many a critic avoids remarks about any shortcomings, thus restricting himself to praise. The reviewer may find some comfort in the thought that, in this way, philately is served well: if his review would have been real critical it might have shied away potential buyers of the publication.

And here we have a real dilemma. A serious reviewer should make no distinction between the performance of self-publishing authors and the output of a team of professional authors and editors. On the other hand the reviewer might find it embarrassing to damage someone who has put so much effort in his or her publication and then has taken the considerable financial risk of self-publishing his or her book or publication. Because one thing is clear: in philately, book reviews also serve a certain commercial purpose – every publisher wants to generate revenue. This means that when it comes to the level of criticism philatelic magazines usually act more restrictive than their colleagues of the professional daily press.

There was a time when book reviews were composed by different experts, editors or journalists, people who had ample time to do their jobs, with the thoroughness that they deemed necessary. But the editorial teams have now thinned out – become understaffed, even – with the result that many a thing has to be done slapdash. Often good use is made of the ‘blurbs’ that publishers send along with their review copies (in Germany aptly called ‘Waschzettel’ or ‘laundry labels’), which is quite understandable because it enables the overloaded journalist to create a review within minutes, simply by altering the provided text a bit. In some cases this is done without seriously checking the facts that the publisher provides, which may be dangerous: publishers have an interest in reviews that give a (too) sunny picture of their new titles.

Some critics get around the danger described above by composing reviews that are very short and contain only a limited number of – often vividly shaped – sentences. Their intention is to bring forward only key issues. This guarantees smooth and agreeable reading, but the result may not be qualified as a proper review, or even as a surrogate, because for a real review much more is needed.

And so journalists and editors keep on rope-dancing between Scylla and Charybdis (i.e. choosing between two evils), having no idea how they – continuously engulfed by the flood of titles from ever productive publishers – must deal with the lack of time they are confronted with.

Extremes occur

Thanks to the achievements of our digital age publishers now have ample possibilities to disseminate their commercial messages much faster and more frequently than before. In many cases, editors and journalists have already at an early stage access to information about new books. They receive press sheets or blurbs accompanied by a kind but cogent request to publish them in the next issue of their magazines or publications. If such a request is met the result may certainly not be called a review. At best one may call it an advance publication. It could still be of interest, especially if the editor makes an effort to achieve a linguistically justified end result, but a critical review – no.

In our world of philately we have seen how, in recent months, individual publishers as well as small study groups, have refrained from sending ‘the real thing’ (free review copies) to the journalists and editors from whom they expect a review. In the case of self-publishing authors some understanding may be in place. But it does not apply to commercial publishers who intentionally restrict themselves to the distribution of just a picture, a fact sheet and a summary of the recently published title and then seriously expect that this will lead to the same kind of in-depth review that could be expected previously.

Let’s make clear that journalists that fulfill requests of this kind may be blamed for a lack of seriousness. However, the same goes for the publishers in question: they clearly want to save money, they expect to get free publicity and they deny serious journalists the opportunity to write a real critical review. ‘Get a grip on yourself,’ one tends to say.

If you want your publication to be judged independently and reviewed thoroughly, you must at least make an effort by providing a free review copy. Publishers cannot expect that magazines will buy all new books, just to be able to acquaint their readers with them. Which would, by the way, be an ideal model because it would enhance the independence of the editorial staff of the magazines in question. But alas, the money needed for such a scenario simply isn’t there.

A renowned German publisher took things even a step further: if he has a digital version available he will not provide the printed version for review. He offers a meagre alternative: reviewers may receive a sample of the digital version, only containing a handful of pages of the complete digital work. Compare this with a publisher who wants to introduce a new book and then sends in just a few printed pages, expecting that this will be sufficient for composing a review that deals with the complete work. Why the German publisher bothers to create a special USB-stick that offers only a tiny excerpt of the complete digital file is unclear. Because the complete USB-sticks that the pub-

lisher sells are all watermarked; they contain the personal data of the buyer. Anyone dumb enough to pass his purchase to someone else must know that it will be a piece of cake to identify the original owner. Nothing new here: review copies of publications that were handed out in the classic fashion (i.e. as 'ink to paper' publications) could also be sold after the review was made, a practice that could not be prevented by simply placing a hand stamp on the title page with the warning text 'Review Copy'.

The recent practice of sending journalists and editors excerpts of complete works that a publisher wants reviewed may be qualified, without restraint, as very questionable. Whether it concerns an 'old-fashioned' (printed) product or its modern successor (a digital publication), such an excerpt can never be the basis of a reliable review. Because who will guarantee that such a carefully chosen extract trustfully reflects the quality and scope of the whole work?

Thanks to his experiences of the past years, the author of this article may be regarded as an expert in these matters. There have been occasions when he received preview pages or printing sheets that had not been bound yet, material that was meant to give an impression of the upcoming publication. Occasionally problems surfaced, delaying the publication considerably. In some cases a publication that the publisher wished to have 'reviewed' did not appear at all, having been deleted from the list of upcoming books. Certainly in these cases if a review had been made the reviewer would have been a bit embarrassed.

Another case concerned the announcement of a book which was about to be published in a most luxurious fashion (leather-bound, etc.). Later on, it was indeed published – but as a paperback that was stripped to the bone. Perhaps the publisher had second thoughts about the cost of his original plan.

Separation between review and publicity

In general one can say it is desirable that, when a book or publication is discussed in a magazine, a strict separation is maintained between the actual review and all other things around it, like free publicity. Perhaps this goal cannot always be reached, but it is certainly possible to remove unproven, commercially inspired claims that the publisher is trying to hide in his 'review suggestions'. In any case, those claims should be checked carefully.

Sometimes this will be difficult, for instance when the publisher of a certain catalogue claims that the 24,700 pictures that could be found in the old edition, now have been extended with 2,000 new ones in full colour. That could be correct, but it could also be a false claim. However, when a publisher states that every quotation in his catalogue has been thoroughly proofed and – where necessary – has been corrected,

this should be clear from the contents of that catalogue.

About a year ago, the writer of this article disputed the assertion of the publisher of a certain catalogue that 'all price quotations had been checked and – were necessary – were adjusted.' This claim simply wasn't true: only new issues had been added, whilst the old content had been transferred to the new catalogue without changing a single bit. And that while other catalogues showed a very different pattern as far as quotations were concerned.

The managing director of the publishing company defended himself by stating – seriously, like before – that every single stamp in the catalogue had been verified. Apparently it had escaped him completely that one of the study groups active under the umbrella of the German association of stamp clubs (BDPh) had tried – in vain – to make the publisher aware of a number of shortcomings and inconsistencies that polluted his catalogue.

Accidents will happen, but it still is rather careless to claim confidently that each and everything in a publication has been scrutinized. Nobody is able to do this, not even a diligent editorial staff. In 2014, thematic collectors could ascertain the real meaning of the publisher's assertion 'we have checked each and every entry in our catalogue'. That was when the company in question issued, with regular intervals of a month, a number of new catalogues. Meat for the masters of a number of study groups, experts who took the trouble of composing long lists of defects: what was missing, what was wrongly classified, where the editor was mistaken, and so on. You may have a computer at your disposal, you may have built an extensive database, but for creating immaculate output much more is needed, at least the hand of a skillful editor, to prevent mistakes and defaults.

And now the future

Some ideologues of the digital progress have already reconciled themselves with the practices described above. Perhaps they are acceptable when it concerns reviews prepared by the publisher that are intended for publication on the more newsy internet sites. But when it comes to real reviews they certainly fail to serve their purpose. Book reviews are a serious genre within philatelic literature. If we let them be diluted in the manner described above, they lose their credibility, and the same goes for the magazines that publish these poor imitations of a review. Readers expect that the magazine to which they are subscribed will treat them in a serious manner, honest and open, and they also expect that this will be done in the most reliable fashion. That means a lot of editorial work has to be done, which will of course cost something. But quality simply has its price.



Erik Lørdahl, 1937-2015

Author, editor, and military postal historian Erik Lørdahl of Norway died October 29, 2015 at age 78, following a brief battle with an aggressive form of cancer. Many of his articles appeared in *Norwegian War and Field Post Journal*, published by the Norwegian War and Field Post Society, which he also edited for many years. His articles appeared also in the *German Postal Specialist* and the *Israel Philatelist*.

He contributed to several books and authored a number of print and electronic monographs and databases, including:

German Concentration Camps 1933-1945: History and Inmate Mail (5 different editions)

German Military Units and Field Post Numbers Connected to Norway 1940-1945

KZ-Sachsenhausen und seine Häftlingspost

Norske Studenter Internert 1943-1945

Norwegian Officers in German Captivity 1940-1945 and their Prisoner Mail

Polizeihäftlingslager GRINI 1941-1945 and the Prisoner Mail

Reidun and the Kvarstad Women

Murmansk Konvoiene 1941-1945

The day that the printer delivered copies of the last title was the day that Erik died. Despite the difficulties of

his final illness, he continued to make corrections and suggestions from his hospital bed.

Erik once suggested to colleagues that information should be compiled about the German fieldpost offices in Norway—their location and FPO numbers. No one offered to take on such a daunting task so he spent several months working on the project and realized the first edition of his remarkable database.

Lørdahl was widely known in the military postal history field and he had numerous contacts worldwide with whom he sought and shared information. In 2001 he was recognized by the Forces Postal History Society for his work on concentration camp mail. In 2011 he was honored with Norway's Anderssen-Dethloff medal, the country's highest philatelic award. In 2013 he received a grant from the Richter Fund to continue his research work.

Alan Warren, Bjørn Muggerud



Erik Lørdahl

Michel Paul Forand, 1941-2015

Editor and author Michel Forand died September 22 in Ottawa, Canada, at 74. He was born in Montreal January 23, 1941 and eventually moved to Ottawa where he worked for many years as a report editor for an economic agency within the Canadian government.

He was editor of the American Philatelic Congress books from 1991 through 1995. He received the APC Erani R. Drossos award in 1998. In addition to writing articles for earlier editions of the *Congress Book* his work appeared in *Linn's Stamps News*, and *Bermuda Post*. He was past editor of *Maneapa*, journal of the Tuvalu and

Kiribati Philatelic Society, and the *British Caribbean Philatelic Journal*.

Forand prepared a bibliography on Bermuda philately and contributed to Peter Flynn's monograph *Intercepted in Bermuda: The Censorship of Transatlantic Mail during the Second World War*. He compiled the *Bermuda Post Cumulative Index 1986-2013* and edited the landmark *Bermuda Specialized Catalogue: Stamps and Postal History 1812-1970* published in 2012.

Another collecting area that Michel had was that of worldwide antique lighthouse post cards. Alan Warren

Francis Kiddle, 1942-2015

Author, and philatelic and literature judge, Francis Kiddle succumbed to lung cancer October 21 at age 73. In addition to exhibiting he was an international judge and served on panels in the United States as well as at FIP shows. He authored scores of articles, many with a focus on his specialty of Cinderellas. Francis served as Honorary Librarian of the Royal Philatelic Society London, as curator of its Perkins Bacon Archives, and also as President (1994-1995). He was named an Honorary Fellow of RPSL in 2009.

He became chairman of the British Philatelic Trust and remained in that capacity 1996-2005. Francis served as secretary of the FIP section on Astrophilately 1996-



2000, and then as chairman of the FIP Literature Commission 2000-2008 followed by chairman of the Revenues Commission 2008-2015. He received the Royal Mail Lifetime Achievement award (2001), signed the Roll of Distinguished Philatelists (2006), and received the Smithsonian Philatelic Achievement award that same year. In 2012 Kiddle was honored with the Alfred F. Lichtenstein award of the Collectors Club New York.

Francis Kiddle worked in the space industry and retired in 1997 as assistant director of Space Technology Research of the Defence Evaluation and Research Agency of the United Kingdom.

Alan Warren

Reviews

Print & Electronic



Major Change to the *Facit* Catalogs

For many years the *Facit Special* catalogs have provided detailed listings of the stamps not only of Sweden but also the other Nordic countries including Denmark, Faroes, Norway, Danish West Indies, Greenland, Iceland, Finland and Åland. In addition to the postage stamps there were listings of first day covers, booklets, vending machine labels, and on occasion, revenues and postal stationery.

Facit's attempt to cover everything in one volume led to the 1,080-page 2015 edition last year. In addition to this essential stamp catalog the *Facit* organization has also been publishing every few years its *Facit Postal* catalogs, of which number IX is released this year. That volume focuses on postal history aspects of Sweden including cancellations and other postal markings, rate tables, railway and ship mail, prestamp markings, perfin and postal etiquettes or labels among other specialized fields.

For 2016 *Facit* has broken its main catalog into two volumes, apart from the postal history series which will continue as before. The *Facit Special Classic 2016* now lists the stamps of Sweden and the other Nordic countries, and their varieties, **before 1951**. A companion volume is the *Facit Norden 2016* that focuses on the issues **from 1951 to the present**. There are more differences in the old and new *Facit* catalogs as described below.

Facit Special Classic 2016, Gunnar Lithén, editor in chief. 368 pages, 6 ¾ by 9 ½ inches, perfect bound, card covers, *Facit Förlags AB*, Malmö, Sweden, 2015. ISBN 91-86564-75-7, approximately €35 plus postage.

The classic catalog covers the stamps of Sweden and their varieties as the earlier editions of the *Facit Special*, but only up through 1950. As before, the new catalog includes the officials, postage due, military envelopes, stamp booklets, and the listing of first day covers before 1950. Similar treatment continues with Norway, Denmark, Schleswig, Faroes, Greenland, DWI, Iceland, and Finland.

However, there are some additional articles in this edition that touch on topics that might be of interest

to specialists. In the Sweden section, Mats Ingers describes his research into the perforations of the classic issues and has developed the concept of perforation keys that enables one to locate specific stamps in the sheet. During his studies he also discovered that occasionally the sheets were fed upside-down into the perforating machine!

Two new articles are added to the Greenland section, both authored by Torben Hjørne. Those who collect the parcel stamps (“polar bears”) will appreciate the 17-page article that details the rates and postal markings associated with these issues. Hjørne also discusses the use of Danish stamps in Greenland as well as postal history into the 1950s.

New to the section on Iceland is Wilbur Jónsson's article on “British Military Post in Iceland during WW II.” Topics include Operation Alabaster, active service envelopes, censorship, and Royal Air Force cancellations. Another addition under Iceland is a listing of the *stimpilmerki* or documentary revenue issues.

Perhaps the most important aspect of these new articles is that they are in both Swedish and English, thus bringing their utility to a much wider audience.

Facit Norden 2016, Gunnar Lithén, editor in chief. 864 pages, 6 ¾ by 9 ½ inches, perfect bound, card covers, *Facit Förlags AB*, Malmö, Sweden, 2015. ISBN 91-86564-76-5, approximately €45 plus postage.

It should be noted that while this catalog focuses on the Nordic country issues since 1950, the listings do include the earlier stamps, but not their varieties. This catalog applies the same standards of detail for the post-1950 issues of all the countries as was seen in the old *Facit Special*. Another feature is that the first day cover listings for each country include the issues before 1950 as well as since then.

As with the new Classic catalog, this one also contains some new articles that will attract buyers. In the Sweden section, Mats Renhuldt provides a 7-page overview of Swedish first day covers from 1928, and touches on cachets, autographs, and postal stationery. The text is in both Swedish and English. Gunnar Dahlstrand, who has studied modern stamp counterfeits, presents a one-page listing of such issues from 2004 to 2015. His text is in Swedish only.

New to the Greenland section is a short list of franking labels from 2009 to 2014. The Iceland section includes the *stimpelmerki* or documentary revenue issues that also appear in the *Facit Special Classic 2016* as mentioned above.

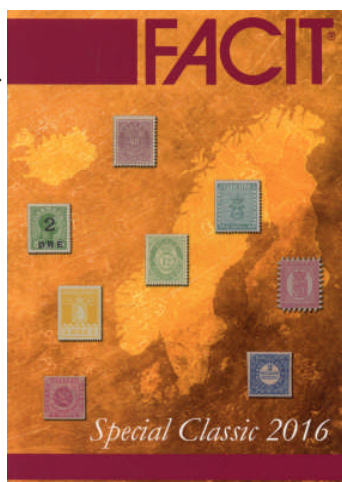
Now, what about that *Facit 2015 Special* catalog that you bought last year? Can you buy the two new volumes and get rid of last year's single volume? The

FACIT continued page 8



answer is a definite “No” because that 2015 catalog contains three sections of Sweden not found in the new volumes! One is a 20-page listing of the revenue stamps of Sweden including charta sigillata (revenue stamped paper), documentary stamps, transfer revenue stamps, tax stamps for playing cards and tobacco, and consular revenue stamps among others.

The second section, found only in the 2015 catalog and new to the listings that year, are the details of



local postage due stamps for over 50 towns. The third section, an extremely important one for those who collect Sweden’s postal stationery, is the 30-pages of descriptions and values of stamped envelopes, letter cards, and postal cards. Therefore the 2015 Special edition is a keeper.

For many years the Norwegian catalog (*Norgeskatalogen*), published by the Oslo Philatelic Club, has included one or more articles on subjects of interest to collectors. Each annual edition has a different article, and thus urges one to buy the catalog every year in order not to miss an article. Perhaps Facit is now going in that direction with an approach that encourages one to buy their catalog every year and to keep it for reference.

Alan Warren

The Encyclopaedia of Jamaican Philately, Vol. 9: Military Mails by Paul Farrimond and Raymond Murphy. 466 pages, perfect bound, 8 ¼ by 11 ¾ inches, The British West Indies Study Circle, Javea, Alicante, Spain, 2015. ISBN 978-1-907481-24-6, £29 plus shipping; details from <http://www.bwisc.org/index.html>.

This handbook is the definitive source for information pertaining to military mails of Jamaica including censorship and patriotic covers. This new edition is totally revised with renumbering of labels in some cases and the addition of new information. The discussion goes beyond World War II.

Some historic background, including the Spanish influence and then the early years of the British presence, sets the stage for the modern period starting with the 20th century. The chapter on the British Army lists various handstamp markings in chronological order by type. In each case there is an image of the mark and brief mention of its purpose with earliest and latest known dates of use. The British Field Post Offices (BFPOs) after independence are listed. Registered mail markings are shown as well as censor handstamps.

The next chapter deals with the Royal Navy in Jamaica. World Wars I and II are examined as well as the period between the wars. Markings described include the Naval Intelligence Center, British Packet, Fleet Mail Office, and some censorship markings. The Royal Air Force has a short chapter of its own.

Another chapter focuses on prisoners of war, internees, and evacuees and the markings found on

their mail. A separate chapter is devoted to censorship services in WW I and WW II with details of handstamp markings and labels. This is one of the more expansive sections and incorporates images of covers and sometimes maps that show air mail routes.

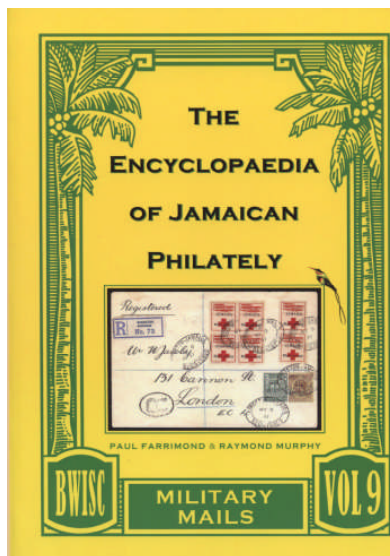
Additional chapters address the handling of mail in Jamaica for Canadian forces, American forces (with censored naval covers from between the wars), and Provincial forces of the West Indies and Jamaica. Patriotic covers handled in Jamaica have a section of their own.

Each chapter is followed immediately with several appendixes that reproduce official letters of instruction, listings of vessels and units, censor numbers, and cross references to previous editions of this handbook. Each marking has a catalog number of its own.

There is no master index for this book but a useful search tool is an index of handstamp markings and the pages where they are found. A 2-page listing of references will lead readers to related sources of information. Rarity factors are not shown.

Despite the complexity of the subject the book is designed to be useful for collectors of military mail. The text is not crowded and the illustrations are clear and distinct, and in color when covers are shown. The attention to detail of the handling of military mail in just one of the British West Indies islands is truly amazing.

Alan Warren



Norgeskatalogen 2016: Catalogue of the Postage Stamps of Norway. 480 pages, 6 ½ by 9 ½ inches, perfect bound, card covers, Oslo Filatelistklubb, Oslo, Norway, 2015. ISBN 978-82-93453-00-0, \$60 postpaid from Oslo Filatelistklubb, Frydenlundgate 14, 0169 Oslo, Norway, or www.oslofilatelistklubb.no.

For many years this specialized catalog of Norway appeared annually. This year's edition is the 67th. However, the 66th appeared in 2013 and was dated 2014. The catalog committee was stunned with the sudden passing of its chairman Peer-Christian Ånensen in July 2014, leading to the missing 2015 version. The committee, now chaired by Bjørn Muggerud, has updated this new edition, but recognizes the tremendous amount of work entailed. In the future this highly respected catalog may be published every other year.

The 2016 edition has lost none of the luster of its predecessors. Much of the text is in both Norwegian and English, and a 3-language glossary is a further aid to understanding the listings (Norwegian-English-German). The stamp listing includes major varieties, and values for mint, used, on cover, and, for many, on first day cover.

Following the stamps are listings for booklets, coil and vending machine stamps, franking labels,

personalized stamps, officials, and postage dues. Some special sections are devoted to returned letter stamps, the Posthorn issues, printing data of engraved issues 1962-2000, and imprinted marginal dates for definitives from 1997 to the present.

Postal historians will be interested in the rate tables and discussions on forged cancels and backdating.

As typical for *Norgeskatalogen*, there are two special articles found in this edition. However, they are in Norwegian only. Arvid Løhre describes the work of stamp engraver Ferdinand Schirnböck who created many of the early stamps. Award-winning exhibitor Georg Størmer updated his article on the skilling issues—1855 Arms type, Oscar, the later Arms types of 1863 and 1867, and the Posthorn skilling issues, showing many on cover.

These specialized articles are a neat marketing ploy to urge collectors to buy

each edition of the catalog in order to obtain these expanded discussions. A useful listing of the articles in each catalog from 1998 to 2014 is included.

The sans-serif typeface is easy to read and wonderful color illustrations are used throughout. This year's *Norgeskatalogen* continues to set a high bar for publishers of single country stamp catalogs.

Alan Warren



Return to Sender: Devices Used to Identify Service Suspended Mails during WW II, second edition, by Michael B. Deery. 344 pages, 8 ½ by 11 inches, spiral bound, Wallaceburg, Ontario, Canada, 2015, ISBN 978-0-9869145-1-5. Postpaid to USA addresses: hard-bound \$30, from Charles LaBlonde, 15091 Ridgely Lane, Colorado Springs CO 80921-3554, or on CD in PDF format \$13.50 from Michael Deery, 28726 Island View Road, Wallaceburg ON N8A 4K9, Canada. For book or CD pricing to other countries, contact Deery (michderr@kent.net).

This second edition expands the information related to devices and markings applied to returned mail during the Second World War by 80 pages over the 2011 first edition. The scope is worldwide and includes both allied and axis powers, and is presented geographically by country. Mail was suspended for several reasons, due to rapidly changing regulations, either within the country of posting, while in transit by interception, or at the country of destination. Aspects of suspended mail include service interrupted, mail not forwarda-

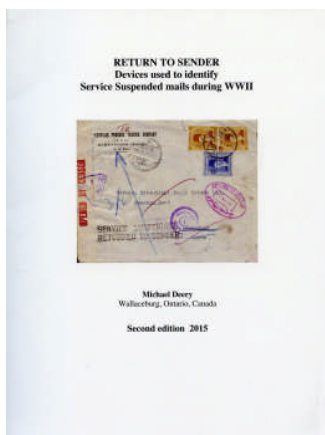
ble, refused, no service available, or diversion from air to surface mail.

The introductory pages include a list of acronyms and abbreviations, and explain the organization of the catalog. The devices focus on handstamp, label, machine cancel, memo or enclosed slip, and manuscript items. Categories are generic mail service suspended, mail service suspended or disrupted, and air mail service suspended. The figure numbering of the first edition is retained and where new images are introduced they carry new numbers beginning with 175. There are over 250 cover illustrations in this edition.

Each device is illustrated and its measurements given in millimeters along with a catalog number, earliest and latest recorded use, color, and any specific notes. Rarity factors are not presented although the author does give the number of examples studied for each entry from his database.

The first section shows an overview of generic de-

Sender continued page 10



Sender continued from page 9

vices that imply suspended mail service. These include pointing finger handstamps and other labels or markings denoting return for a variety of reasons. The generic markings are shown for nine different countries. In some cases the covers were censored as well. The time period is just before and just after the declaration of war.

The remaining sections of the catalog present the suspended mail services and devices used throughout the war for the British Commonwealth nations, United States, European countries, Central and South America, and Asia. In a number of examples the destination along with the actual route taken by a cover are shown. Throughout the book there are discussions that provide background, general commentary, or postal details that enrich our understanding.

An appendix lists a few unidentified markings for

which the author has seen only one example, and he provides a few details about the pieces but seeks more information. Another appendix lists all figures in numerical order with a brief description and page number. All illustrations are in black and white. Four pages are devoted to an extensive bibliography.

Pages lack a header with the title of the book and the section that is under discussion. The page numbering has even numbers on the right hand pages instead of the usual convention of odd pages on the right.

There is an enormous wealth of information in this catalog, not only defining the various returned mail or suspended mail circumstances, but especially the images of the devices that were used for these services. Many of the covers shown are also censored, but the censorship markings are beyond the scope of this excellent catalog.

Alan Warren

A Tribute to Kenneth A. Wood

Kenneth A. Wood, former Editor of *Stamp Collector* newspaper, 1987 Luff Award Winner for Exceptional Contributions to Philately, and APS Writers Unit Hall of Fame inductee, died Nov. 23, 2015, in Albany, Ore., at age 89.

Tens of thousands, surely more than 100,000, stamp collectors around the world knew his name and at least some of his work, but it has now been 35 years since he stepped down as *Stamp Collector's* Editor and almost 25 years since he last published his last article or book.

But Ken, whom I knew well for nearly 20 years, is well worth remembering as the role model that he was as a philatelist and as a writer and editor. Ken was Editor of *Stamp Collector* newspaper from 1968 to 1980 and continued working there part-time as Editor Emeritus until at least 1990. Ken wrote hundreds of editorials and "Commentary" columns during that time, a large percentage of them a variation on the same theme: that philately is enjoyable, pleasant, even fun, and that attempts to make it otherwise must be rejected.

Ken lived what he wrote. During World War II in England, a bomb dropped by a crashing airplane ricocheted off a tree and horizontally hit the Wood family house. No one was injured or killed, but they lost Ken's father's automobile collection, Ken's first stamp collection and much else. Soon, Ken was assembling from scratch what would become fine new collections of Great Britain and colonies, France, and other areas. But by the time I met him in 1977, he already had sold those collections. I asked him why,

and he told me that they had become so valuable that he was nervous about his stamp collection every time he left his house.

Ken developed beautiful collections of topicals: airplanes on stamps, trains on stamps, ships on stamps, automobiles on stamps, and perhaps others. He drew, freehand with ink, drawings of a huge number of those trains, ships, automobiles, and airplanes for his collection; relatively few people ever got to see those drawings, but the maps and other illustrations he did for his books in the 1980s will give anyone a good idea of his self-taught artistic talent, essentially professional quality. If he had exhibited his album pages, they would have won many "most popular exhibit" prizes.

As an editor, Ken was what is called a "writer's editor." In other words, he edited with a light pencil, although he consistently made sure that he translated, say, columnist Philip Halward's British vernacular into standard English that anyone could understand. He was open to a wide range of ideas, such as several unusual or narrowly focused columns, choosing me to start writing a youth column in 1978, and hiring me as a summer intern while I was still in high school in 1978, 1979, 1980, and 1981. (Ken also was unmoving about ideas that he opposed).

It is hard to say what was Ken's most impressive accomplishment. One choice would be, as noted, his leadership on a philosophy of philately, especially in the late 1970s when prices were going nuts because millions of people were buying stamps for investment

Ken Wood continued on page 11

Ken Wood continued from page 10

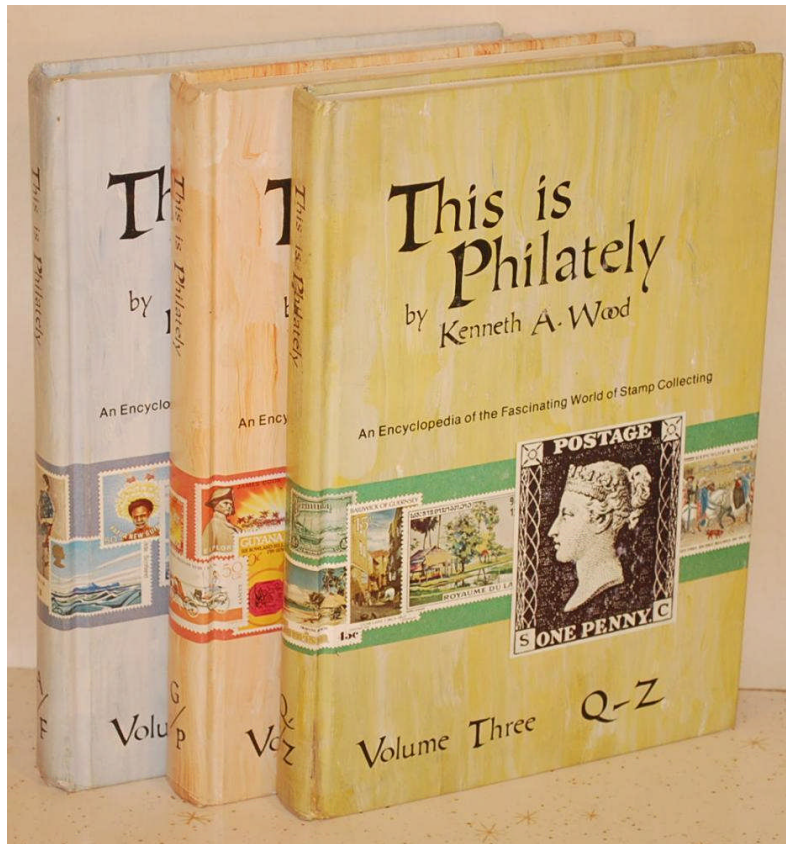
purposes. Another choice would be how he expertly edited *Stamp Collector* for 12 years, including many of those years twice a week(!), while making it look so easy. Yet a third one would be his books, which were impressive by any measure, even amazing. *This is Philately*, his three-volume encyclopedia, was published in 1983. His *Basic Philately*, which went through at least three editions, was published in 1984.

His *Post Dates: A Chronology of the Intriguing Events in the Mails and Philately*, was published in 1985, and was followed by annual supplements for several years. His *The Modern World: An Atlas for Stamp Collectors*, was published in 1987. That all four were published in less than five years is astonishing. Ken also designed an annual *Stamp Collector* wall calendar for many years. *Welcome to Stamp Collecting: A Guidebook for New Philatelists* (1989), which I edited, was an abridged version of *Basic Philately*. I

also once suggested that I edit and publish a collection of his best editorials and Commentary columns, but he humbly said he didn't think there would be enough demand.

Ken was both an intelligent and wise man, with carefully considered opinions on many subjects (although with prejudices, as noted below). Over the years, when I have thought about bright people without much education, he always came to mind; after all, he left school at 14 and never went back. Ken was the first person to point out to me that philately had the same problem that history does, which was that incorrect facts get passed down generation after generation without getting checked and corrected. He was essentially an atheist, although he never mentioned it unless directly asked. Ken's political views were generally moderate, although today, as the entire political spectrum has shifted right, he probably would be called generally liberal.

He was almost always charming, with a dry sense of humor he employed often with quite literally a twinkle in his eye. He was generally a loner, didn't travel to national shows very often, and spent much of his free time at home, with his beloved wife Hilda (to whom he was absolutely devoted), his stamp collection, and his garden. He once told me the saying, "Scratch an Englishman and you'll find a gardener," a saying which he also lived.



One of Kenneth A. Wood's works: *This is Philately*

Ken lived in the United States for more than 50 years, but he was still an Englishman at heart. So perhaps it's not so surprising that he thought his highest honor was being elected a Fellow of the Royal Philatelic Society, London, not the APS Writers Unit Hall of Fame or his Luff Award. He also kept his British passport his entire life, even though he never thought about moving back to England.

Ken's life story is highly memorable for those with whom he shared it. He was born in Hastings in 1926, or as he once wrote, shortly after the great battle there. He joined the Royal Air Force in 1940 by lying about his age. (Ken looked older than his age

his entire life.) By the time the RAF realized it and kicked him out, he was old enough to legally join the British Army, which he did, serving in North Africa under Field Marshall Montgomery.

After the war, he, his parents and his brother moved to Trinidad & Tobago, where they ran a sheep farm for several years. I remember only Ken saying that sheep are dumb animals whom he was constantly rescuing from barbed wire. Then his family moved to Canada, where he worked in a department store, he met Hilda, and his brother and father worked in banking and/or insurance (I don't remember all the details). Ken and Hilda then moved to San Francisco, where he lived in the city and worked at a suburban department store, enjoying commuting in the opposite direction of most everyone else. (Hilda, whose health was never strong, died some years ago; they had no children.)

Ken Wood continued on page 12

Ken Wood continued from page 11

It was in San Francisco that Ken heard about the Editor opening at what was then the semi-weekly *Western Stamp Collector* newspaper. The newspaper was then owned by Arlene Van Dahl, who was sole proprietor after her husband Al's death in 1954. Arlene and Ken apparently had a good working relationship. In the mid-1970s, *Western Stamp Collector* was bought by an Oregon-based newspaper chain, Jackson Newspapers, which also owned the nearby *Albany Democrat-Herald*. Jackson newspapers were later bought by what was then Capital Cities Communications, and James A. Magruder II was hired as publisher, moving to Oregon from Michigan, where he had been managing editor of a daily newspaper. (Capital Cities later merged with ABC to form Capital Cities/ABC, which itself was later bought by Disney.)

Ken didn't like the increased emphasis on revenues and profits, among other things, that comes with corporate ownership, and Ken and Jim also had very different personalities and styles. At one point, Ken claimed that he gave Jim a letter of resignation every year in case Jim wanted to accept it. Jim, of course, knew that Ken was an excellent editor, a well respected philatelist, the public face of the newspaper, and was even fully cooperative when Ken wanted to step down as Editor but continue working there for 10 years. (The idea to semi-retire at only 54 came from his parents, who were then both still living!)

Emphasizing dollars and cents was not the only thing Ken didn't like. He told me once, sometime in the 1980s, then 40 years (give or take) after the war's end, that he still didn't like Germans. But he was polite and pleasant, as he was with everyone, to individuals from Germany, such as long-time *SC* columnist and contributor Ernst Cohn. Ken also objected strenuously when a former Hare Krishna (ISKCON) member was hired as my successor as Executive Editor in early 1991. And Ken didn't like cats. His wife Hilda had a least one cat during their marriage; Ken told me about lying on his back while smoking a cigar, the cat jumping on his chest, and then not budging when Ken blew smoke at it. (That cat had better judgment about Ken than Ken did about that cat.)

Ken was a modest, humble (and friendly and generally happy) man, who requested no funeral and no published obituary, surely not only because he left no surviving immediate relatives and outlived most of his friends. He would be embarrassed by this tribute, but I would be remiss to not write something about a very nice man, a friend of mine, who did so much for me; for his employer, staff and free-lancers; and for all of philately. He deserved every honor he received, and more.

Dane Claussen

Grant Received for Major Attraction

World Stamp Show-NY 2016 is pleased to announce it has received a grant from the TurningPoint Foundation of \$25,000 to fund the enclosed 32 seat theater within the "Welcome to Stamp Collecting Pavilion" on the exhibition floor.

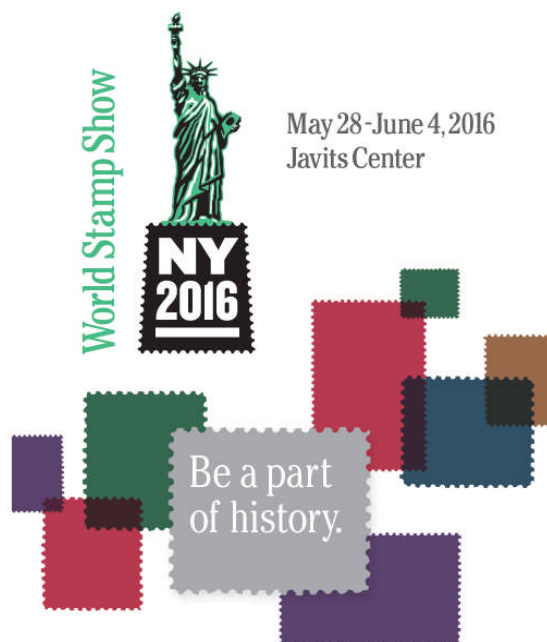
The 5,000 square foot pavilion is being designed to introduce visitors of all ages to the fun of stamp collecting. There are separate sections for youth and adults that will be staffed by knowledgeable philatelists who will guide them through activities and answer questions.

It will be the first destination for all school groups attending WSS-NY 2016. On arrival kids will receive a stamp goodie package filled with a stamp packet, activity booklet and a stamp passport to take home. They will then be brought into the theater to see short video productions prepared by a variety of organizations, including the American Philatelic Society, the National Postal Museum of the Smithsonian Institution, the Rocky Mountain Philatelic Library and the San Jose Stamp Club. Afterwards they can wander and participate in a variety of stamp hunts, electronic games and mini-classes.

Outreach to adult beginners is equally important and a focus of the pavilion. They, too, may watch videos in the theater produced specifically for them, emphasizing the family-friendly lifetime learning aspects of philately. Adults will be introduced to the very successful APS StampBuddy program (<http://stamps.org/stampbuddy>) to assist them in their hobby endeavors and then partake in their own activities.

The "TurningPoint Foundation Pavilion Theater" is being named after the ten year old Dallas-based organization. Its philanthropic focus is on education and arts projects benefitting a wide range of non-profit groups. A supporter of philately, it is making a substantial multi-year donation to establishing the "Byrne Education Loft" at the Smithsonian National Postal Museum and has been a major contributor to the APS Stamps Teach program (<http://stamps.org/stamps-teach>).

"TurningPoint Foundations is delighted to support the Pavilion Theater at the World Stamp Show. It will be an important part of educating school groups and the public about the rich history of stamps and collecting," said Molly Byrne, the organization's president.



JUDGES ANNOUNCED
2015 CAC NEWSLETTER COMPETITION
Jane King Fohn, Manager

The American Philatelic Society's (APS) Chapter Activities Committee's (CAC) Newsletter Competition for publications published in 2015 is underway. The Competition is open to all APS Chapters and Federations. The deadline for receipt of all entries is January 15, 2016.

Judges for the 2014 Newsletter Competition are Cheryl Edgcomb (Knoxville, PA), Jean C. Stout (Pearl, MS), and Bruce L. Johnson (Laguna Woods Village, CA). All three are APS members active in organized philately.

Cheryl Edgcomb is a lifelong stamp collector. She specializes in United States postal history; and topical/thematic collecting of "Rainbows" on stamps, for which she holds the Guinness World Record.

A retired Postmaster with 30 years in the United States Postal Service (USPS), Cheryl began working with children as a Benjamin Franklin Stamp Club Coordinator for the USPS. She began including stamp exhibiting into the Benjamin Franklin Stamp Club Programs within her zip code area, establishing the Tri-Code Ben Franklin Stamp Fairs for children.

Following a two year pilot for Postal Headquarters in Washington, DC, Cheryl founded Stamp Camp USA, a non-profit philatelic education program geared for children that achieved national and international acclaim. She is presently working on a book of personal memoirs about Stamp Camp USA.

In 1995, Cheryl received the coveted "Luff Award" for exceptional contributions to philately, the highest recognition bestowed upon a member of the APS. Additionally, Cheryl served as the first CEO and Executive Director of Stamp Camp USA.

Working with APS Director of Education, Gretchen Moody in 2012, Cheryl and Gretchen produced a philatelic preschool curriculum guide, "Children Learn Through Postage Stamps." This earned them a third-place bronze award in the International Philatelic Literature Exhibition in Mainz, Germany. Cheryl is a member of the Elmira, New York Stamp Club.

Jean C. Stout became a collector after her children married and had time to develop other interests. Her husband of 54 years is also a collector so it was only natural for her to follow his lead. She is a life member of APS and a strong supporter of the American Philatelic Research Library.

She started collecting Penguin issues in 2003 with the thought of writing a children's book using the stamps to illustrate the story line. Twelve years later Jean has enough penguin stamps to write dozens of books; but the closest she has come is putting together a one-frame display class exhibit entitled "A Penguin Christmas"—a fantasy story of how penguins celebrate Christmas.

Jean founded the Penguins on Stamps Study Unit in 2008 as an affiliate of the American Topical Association (ATA) and APS. Jean has served the Study Unit as President for the last three years.

She was elected to the ATA Board of Directors in 2012, and honored to receive the ATA Distinguished Topical Philatelist Award in 2013. Jean serves as an ATA Ambassador.

She volunteered to serve in the Stamp Buddy Booth at the recent APS StampShow. Jean was awarded APS's Nicholas G. Carter Volunteer Recognition Award during this year's show.

Bruce L. Johnson is a retired librarian. His interest in stamp collecting began as a student at the University of Minnesota, where he earned a B.A. and an M.A. in history. He

continued at the University of California at Berkeley, from which he holds a Master's degree and a Ph.D. in Library & Information Studies. He has served as Curator of the Kemble Collections on Western Printing & Publishing, and Director of Libraries at the California Historical Society, and the Director of the Library at the Indiana Historical Society, from which he retired in 2003.

His philatelic interests have included all the Scandinavian countries, plus Canada, Greece, Israel, Monaco, Bulgaria, Romania, Japan, and the United States, plus topical collections on grapes, wine, and the history of the book as an artifact.

He has been a member of the Laguna Woods Village Stamp Club, and has been a member and officer in two study units of the ATA, the Graphics Philately Association (GPA) and the Wine on Stamps Study Unit.

In 2014 he was one of three judges for the ATA's initial Literature Competition at the National Topical Stamp Show (NTSS) in St. Louis, and in 2015 he served as Chief Judge for that competition at the NTSS in Portland, Oregon.

He edits *Enophilatelia*, a quarterly publication of the Wine on Stamps Study Unit and, for ten years edited *Philateli-Graphics: The History of Books and Printing* for the GPA. His current projects include a 4th edition of *Printing on Stamps*, last revised in January 1989.

Newsletter Competition classes are the following: Class I--publications that are single-page (single- or double-sided); Class II--publications that have multiple pages; and Class III--multiple-page publications from federations.

You may request a prospectus/entry form for the APS CAC Newsletter Competition from Jane King Fohn, Manager, 10325 Little Sugar Creek, Converse, TX 78109-2409 or e-mail jkfohn.alamo.1043@gmail.com. This form also is available on the CAC website at www.stamps.org/CAC.

Information about the benefit of joining the APS is available on the society's website at www.stamps.org. You may write to the APS, 100 Match Factory Place, Bellefonte, PA 16823; or telephone (814) 933-3803.



Letter to *The Philatelic Communicator*

Herman "Pat" Herst, Jr., my dear late friend and prolific philatelic writer, shared these few tidbits with me many years ago. I have always remembered these sage words of wisdom and thought that I'd share them with my colleagues.

He told me that "the secret of acceptance for a story or an article is identification with the reader. No matter how implausible it may be, if the reader imagines that he is part of it, it will be read". He went on to say "many newer writers feel that competent writing requires that they write of a subject of which neither they nor their readers are a part of. It seldom works".

There are two kinds of identification.

One makes the reader take the role of the individual being written about, a sort of subjective identification, if you will. Then there is the objective identification, where the subject is not exactly a delectable character but he does resemble others with whom the reader has been in contact.

As an aside, it was Pat who strongly encouraged me to take pen to paper and mentored me along the way. Since that first published article in 1982 I have been blessed to have over 1,000 published. God bless you Pat.

Peter Mosiondz, Jr.
26 Cameron Circle
Laurel Springs, NJ 08021-4861
856-627-6865
choochoopete@comcast.net



2015 APS CAC NEWSLETTER COMPETITION

1. Deadline for receipt of all entries is **January 25, 2016**.
2. Entries must be sent to: APS Chapter Newsletter Competition
Jane King Fohn, Manager
10325 Little Sugar Creek
Converse, TX 78109-2409
E-mail: jkfohn.alamo.1043@gmail.com
3. Entries must be submitted by the editor or an officer of the APS Chapter.
4. Submit the publication in the format that is distributed to the membership. Entries must be submitted as printed copies whether distributed by mail or e-mail. They should be printed in the color of the original distribution—black-and-white or full-color.
5. Only newsletters published during 2015 are eligible for this Competition.
Three (3) copies of the last three (3) issues of 2015 must accompany each entry form.
6. All entries will become the property of APS and will be donated to the APS for the American Philatelic Research Library and the CAC Newsletter Mail Circuit.

CHAPTER NEWSLETTER CLASSES

CLASS I: Publications that are single-page (single- or double-sided).

CLASS II: Publications that have multiple pages.

CLASS III: Multiple-page publications from federations.

ENTRY FORM

2015 APS CHAPTER NEWSLETTER COMPETITION

TYPE OR PRINT LEGIBLY

ONE ENTRY PER FORM

APS Chapter Name _____ Chapter # _____

Newsletter Title _____

Newsletter Class (check one): Single-Page (one or two sides) Multi-Page Federation

Purpose (20-25 words describe the membership and how the publication is trying to serve the club):

Editor Name(s) _____

Address _____

City _____ State _____ ZIP+4 _____

Telephone _____ Email _____

Deadline for entries is January 25, 2016.

Three (3) copies of the last three (3) issues of 2015 must accompany each entry form.



Secretary-Treasurer's *Report*

New Members

2016 Robert G. Rose, 18 Balbrook Dr, Mendham, NJ 07945. Co-Editor *NJPH, The Journal of the New Jersey Postal History Society*.

2017 Evan Schlosser, 102 Treymore Court, Pennington, NJ 08534. YPLF fellow who has chosen the author track.

2018 William T. Harris III, 3238 Altonah Rd, Bethlehem, PA 18017-1845. Editor of *The Circuit*, bi-monthly journal of the International Society of Worldwide Stamp Collectors.

2019 Jack R. Congrove, PO Box 33092, Fort Lewis, WA 98433. Editor *Biophilately: Official Journal of the Biology Unit of ATA* and *The Federated Philatelist: Newsletter of the Northwest Federation of Stamp Clubs*. Author *Butterfly and Moth Motifs: a checklist of butterfly and moth images on postage stamps of the world*.

Resigned

1332 Peter Mosiondz, Jr.

About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of

the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at www.wu30.org. Existing members are encouraged to download this form and give it to potential members so they can join.

Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses..... \$20.00

Canada and Mexico..... \$22.50

All Other Addresses..... \$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive without delay each issue of *The Philatelic Communicator*. This will also save WU#30 several dollars because the USPS charges us when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

Ken Trettin
WU#30 Secretary-Treasurer
PO Box 56,
Rockford, IA 50468-0056
revenue@myomnitel.com
641-756-3542

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2016 Literature and Web Exhibits

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 trance deadline. jkfohn.alamo.1043@gmail.com
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www.stamps.org/cac/
 World Stamp Show-NY 2016, Javits Convention Center
 New York City Saturday, May 28-Saturday, June 4,
 2016.
 NApEX, June 2016, McLean Tysons Corner, VA,
www.napex.org/
 APS StampShow August 4-7, 2015, Portland, OR,
www.stamps.org/StampShow
 CHICAGOPEX November 18-20, 2016, Itasca, IL,
www.chicagopex.com/

Materials for Review

Material for review may be sent to the editor. Reviews of ma-
 terials are welcomed from members and non-members. Reviews
 should be concise and stress those aspects that are helpful exam-
 ples (positive or negative) for other authors, editors and publish-
 ers. Review requests from those having an interest in the item,
 such as publishers and distributors, must include a copy of the
 publication.

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